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Mark Scheme
Summer 2009

GCE

GCE Music Technology (8MT01)

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Summer 2009

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P1 Portfolio 1	**AS MUSIC TECHNOLOGY** Examiner's Mark Booklet **SUMMER 2009** **6MT01**: Music Technology Portfolio 1

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Candidate Name & Number									
Centre Name & Number									
Examiner Name & Number									
Examiner Signature		**Date**			**2009**				

Submission Checklist			
☐	CD	Containing recordings of: TASK 1A ☐ TASK 1B ☐ TASK 1C ☐	
☐	LOGBOOK	☐	Declaration form signed

Details of any omissions and subsequent action taken by examiner

Total Marks			
TASK 1A:	**Sequenced Realised Performance**		40
TASK 1B:	**Multi-track Recording**		40
TASK 1C:	**Creative Sequenced Arrangement**		40
LOGBOOK			20
TOTAL			140

Holistic marking is used to ensure that the total mark derived from the other detailed assessment criteria is a true overall reflection of the standard of the student's work - If the holistic mark selected does not match the total of the detailed assessment criteria, the mark for each detailed criterion and/or the holistic mark must be reconsidered until a single mark appropriate for the work is identified.

TASK 1A

SEQUENCED REALISED PERFORMANCE

Holistic Check

36-40	Outstanding	A highly accurate sequence. Imaginative work displaying a high level of control and musicality. Sense of musical wholeness – the whole piece has been sequenced to a high standard.
31-35	Excellent	Convincing throughout in terms of accuracy, musicality and control. Any errors and/or misjudgements do not detract from a successful sequence.
26 -30	Good	Convincing for most of the time in terms of accuracy, musicality and control. Some errors and/or misjudgements, but too few to have a big impact.
21- 25	Competent	Generally secure in terms of accuracy, musicality and control. Some errors and/or misjudgements, but the performance still has a sense of direction and fluency.
16 – 20	Adequate	A serious attempt but some insecurity and inconsistency in terms of accuracy, musicality and control. Errors, misjudgements and technical problems begin to be intrusive, but the piece still holds together.
11 – 15	Basic	The accuracy of the data input is inconsistent. There is a lack of musicality and control. Errors, misjudgements and technical problems are intrusive.
6-10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties — a weak end product in most areas. The submission may be incomplete.
0-5	Poor	Positive features are heavily outweighed by errors, misjudgements and technical problems. Insufficient work has been submitted to allow credit in every criteria.

Comments

Criterion 1: Realisation of Pitch and Rhythm

PITCH	8	Excellent accuracy of pitch
	6-7	A few small slips which do not detract from the overall performance
	4-5	Several errors
	2-3	Some significant intrusive errors and/or omissions, with unmusical effect.
	1	Limited accuracy, seriously compromising the performance.
RHYTHM	8	Excellent accuracy of rhythm. A musical performance.
	6-7	A few small slips which do not detract from the overall performance. A rhythmically accurate, but mechanical sequence.
	4-5	Some audible errors (such as poor rhythmic ensemble between parts).
	2-3	Some significant obtrusive errors and/or omissions, with unmusical effect.
	0-1	Limited accuracy, seriously compromising the performance.

Pitch		Rhythm	
	8		8

Realisation of Pitch and Rhythm: Total		16

Criterion 2: Choice of Timbre and Mix

TIMBRE	4	Well-chosen timbres – timbres have been edited as appropriate to suit the given stimulus material
	3	Appropriate choice of timbres, but no further editing to suit stimulus.
	2	Partially successful choice of timbres.
	1	Limited success in choosing appropriate timbres.
BALANCE/ PAN	4	A musical balanced mix, faithful to the original. Effective placement in the stereo field.
	3	Mostly well balanced with some placement in the stereo field.
	2	Some unsuccessful blends or masking of important parts. Some misjudgements in stereo placement.
	0-1	Little sense of balance or blend. Little or no placement in the stereo field/serious misjudgements in panning.

Timbre		Balance/ Pan	
	4		4

Choice of Timbre and Mix : Total		8

Criterion 3: Musicality — Dynamics, Articulation and Phrasing

DYNAMICS	4	Detailed and musically effective dynamics throughout. Some dynamic shaping as appropriate to instrumentation.
	3	Good overall dynamic contrasts, but little or no shaping.
	2	Some attempts to create dynamic contrasts, but some inconsistencies or misjudgements.
	1	Mechanical, unmusical and/or erratic. Limited attempt to create dynamic contrasts.
ARTICULATION AND PHRASING	4	Detailed and musically effective articulation and phrasing throughout.
	3	Generally effective articulation and phrasing.
	2	Some attempts to create articulation and phrasing, but some inconsistencies or misjudgements.
	0-1	Mechanical, unmusical and/or erratic. Little attention to articulation and phrasing.

Dynamics		Articulation and Phrasing	
	4		4

Musicality — Dynamics, Articulation and Phrasing: Total		8

Criterion 4: Music Technology Skills

STYLE AND CREATIVITY	4	Excellent sense of style including musical and controlled use of tempo shaping and effects as appropriate. Any fills or solos are well executed and stylistic. A musical sequence.
	3	A consistent sense of style with some attention to musical detail resulting in a generally successful sequence.
	2	Some inconsistencies in the application of tempo shaping and effects or a mechanical approach resulting in a more basic sequence.
	1	Limited sense of style with little attention to musical detail. A mechanical sequence.
QUALITY OF RECORDING	4	An excellent recording demonstrating a high level of sonic accuracy, editing and presentation detail.
	3	A mostly successful recording but with small areas of inconsistency which do not detract from the overall presentation.
	2	A recording with some areas of inconsistency that detract from the final result – chopped beginning/ending, some clipping, some significant hiss.
	0-1	A poor recording with significant errors — noise or distortion, signal out of one speaker only, unacceptably low mastering level.

Style and Creativity		Quality of Recording	
	4		4

Music Technology Skills: Total		8

TOTAL FOR TASK 1A		40

TASK 1B **MULTI-TRACK RECORDING**	**Title:**

Holistic

36-40	Outstanding	An impressive recording in which all parts are clear, well balanced, successfully processed and mixed. Sense of wholeness — all aspects of the recording are of a high standard.
31-35	Excellent	Convincing throughout in terms of clarity, processing and mixing. Any errors and/or misjudgements do not detract from a successful recording.
26 -30	Good	Convincing for most of the time in terms of clarity, processing and mixing. Some errors and/or misjudgements, but too few to have a big impact.
21- 25	Competent	Generally secure in terms of clarity, processing and mixing. Some errors and/or misjudgements, but the recording is still broadly successful.
16 – 20	Adequate	A serious attempt but some insecurity and inconsistency in terms of clarity, processing and mixing. Errors, misjudgements and technical problems begin to be intrusive, but the recording still has some positive features.
11 – 15	Basic	There are some significant problems in terms of clarity, processing and mixing. Errors, misjudgements and technical problems are intrusive.
6-10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties — a weak end product in most areas. The submission may be incomplete.
0-5	Poor	Positive features are heavily outweighed by errors, misjudgements and technical problems. Insufficient work has been submitted to allow credit in every criteria.

Comments

Criterion 1: Capture

MICROPHONE PLACEMENT AND CLARITY OF SIGNAL	6	Fully considered choice and placement of microphones to produce a clear, focused capture of all tracks. Good depth of field.
	4-5	Appropriate choice and placement of microphones. Minor inconsistencies on one or two tracks.
	2-3	Some appropriate choices of microphone. Some poor positioning resulting in an inconsistency of line.
	0-1	Little evidence of appropriate microphone choice and/or placement. Unacceptable lack of clarity within many parts.
NOISE AND DISTORTION	5	Excellent signal-to-noise ratio. No noise or distortion.
	3-4	Slight noise or occasional clipping, but not intrusive.
	2	Some intrusive noise and/or distortion. Inappropriate gain and level setting.
	0-1	Unacceptably noisy and poorly made recording.

Capture			
Microphone Placement and Clarity of Signal		Noise and Distortion	
	6		5

Capture: Total		11

Criterion 2: Processing

MANAGEMENT OF EQ	6	Excellent, without inappropriate constriction or exaggeration.
	4-5	Mainly good — slight EQ errors on some tracks.
	2-3	Inconsistent use of EQ — lack of attention to EQ on some tracks detract from the overall recording.
	0-1	Limited or inappropriate use of EQ.
MANAGEMENT OF DYNAMICS	6	Excellent, appropriate to the style of music. Compression has been used where appropriate to good musical effect.
	4-5	Mainly good, but some over-compression or one or two tracks do not sit well in the mix due to lack of compression.
	2-3	Inconsistently applied dynamic processing — some intrusive misjudgements.
	0-1	Limited or no use of dynamic processing. Dynamics are detrimental to the music.
FX/ AMBIENCE	6	Excellent, creative use of stylistically appropriate effects.
	4-5	Well controlled use of appropriate effects.
	2-3	Some inconsistency in application of effects processing.
	0-1	Unacceptably dry, reverberant or uncontrolled use of effects processing.

Processing					
Management of EQ		Management of Dynamics		FX/ Ambience	
	6		6		6

Processing: Total		18

Criterion 3: Mixing

BALANCE AND BLEND	6	Consistently well balanced and effectively blended across all parts of the mix.
	4-5	Most tracks are well balanced. Some minor slips on one or two parts. Some effective blending of sounds.
	2-3	Inconsistent balance. Important parts may be masked. Some unsuccessful blends.
	0-1	Poorly balanced. Detrimental to the musical outcome.
USE OF STEREO FIELD	5	Creative, musically appropriate use of stereo field.
	3-4	Mainly good use of stereo field, but with minor inconsistencies.
	2	Inappropriate or inconsistent use of stereo field.
	0-1	Little or no use of stereo field or significant misjudgements in panning.

Mixing			
Balance and Blend		Use of Stereo Field	
	6		5

Mixing: Total		11

TOTAL FOR TASK 1B		40

TASK 1C **CREATIVE SEQUENCED ARRANGEMENT**	**Title:**
	Style:

Instructions
The detailed assessment criteria will consist of **three** compulsory criteria plus **three** optional criteria.

Compulsory criteria:
1. Use of Stimulus
2. Style/Coherence
3. Use of Music Technology

Optional criteria (three are selected from the following):
4. Melody
5. Harmony
6. Rhythm
7. Texture and Instrumentation
8. Form/Structure.

The examiner will choose the optional assessment criteria that work to the student's best advantage.
The examiner will reconcile the outcomes of holistic and detailed marking.

Holistic

36-40	Outstanding	Impressive and imaginative in style, ideas, development and handling of music technology. Displays a clear and intuitive understanding of the chosen style. Sense of musical wholeness — no passage sub-standard.
31-35	Excellent	Convincing throughout in style, ideas, development and handling of music technology. Makes excellent use of the stimulus within the chosen style. Any errors and/or misjudgements do not detract from a successful piece.
26 -30	Good	Convincing for most of the time in style, ideas, development and handling of music technology. Good control of arrangement techniques. Some errors and/or misjudgements, but too few to have a big impact.
21- 25	Competent	Generally secure in style and ideas and handling of music technology, but development may be limited. Some control of a more narrow range of arrangement techniques. Some errors and misjudgements, but the piece still has some direction and flow.
16 – 20	Adequate	A serious attempt to create an arrangement based on the chosen stimulus and style. Errors, misjudgements and technical problems begin to be intrusive, but much of the piece still holds together.
11 – 15	Basic	Inconsistent/unsophisticated handling of style, ideas and music technology. Basic use of arrangement techniques. Errors, misjudgements and technical problems are intrusive.
6-10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties — a weak end product in most areas. Perhaps under the required length.
0-5	Poor	Positive features are heavily outweighed by errors, misjudgements and technical problems. Insufficient work has been submitted to allow credit in every criteria.

Criteria 4–6 will only be used to assess melodies, harmonies and rhythms written by the candidate in addition to that provided in the stimulus or arrived at through significant manipulation of the stimulus material.

Criterion 4: Melody (optional)

6	Excellent and imaginative with a strong sense of melodic flow as appropriate to the style.
4-5	A good melodic sense. Melodies have shape and style.
2-3	Melodies are stiff or formulaic or display inconsistency in shape or flow.
0-1	Limited sense of melodic shape. Melodies lack direction and structure or are inappropriate to the style.

Melody		6

Criterion 5: Harmony (optional)

6	Excellent and imaginative and appropriate to the style.
4-5	Appropriately chosen harmonies with few misjudgements.
2-3	Some inconsistency in harmonic choices. May be functional but uninteresting.
0-1	Limited control of harmony — detrimental to the music.

Harmony		6

Criterion 6: Rhythm (optional)

6	Excellent and imaginative use of rhythmic elements.
4-5	Appropriate use of rhythms with some development as appropriate to the style.
2-3	Some lack of rhythmic variety or a surfeit of rhythmic ideas.
0-1	Limited use of rhythmic elements.

Rhythm		6

Criterion 7: Texture and Instrumentation (optional)

6	Imaginative and idiomatic use of texture and instrumentation.
4-5	Good use of texture to create interest. Appropriate use of instrumental resources.
2-3	Some inconsistencies in use of texture and instrumental resources or insufficient textural contrast.
0-1	Limited or inappropriate use of texture and instrumentation.

Texture and Instrumentation		6

Criterion 8: Form/structure (optional)

6	Excellent and imaginative organisation of musical ideas.
4-5	Musical ideas are presented with a sense of direction and coherence as appropriate to the style with few misjudgements.
2-3	Some misjudgements in the organisation of musical ideas. May be excessively unpredictable or overly repetitive.
0-1	Limited or inappropriate organisation of musical ideas.

Form/structure		6

TOTAL FOR TASK 1C		40

LOGBOOK

Comments

Question 9

10	Substantial and thorough. Perceptive and accurate references to the development of the chosen stimulus with reference to at least two of the musical elements. QWC: Very few syntactical and/or spelling errors may be found but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing are in place.
8-9	Detailed and accurate. Detailed and accurate references to the development of the chosen stimulus with reference to at least two of the musical elements. QWC: Few syntactical and/or spelling errors may be found but these will not detract from the overall coherence. Good organisation and planning. Almost all of the skills required to produce convincing writing are in place.
6-7	Mostly accurate. There is some detail relating to how the stimulus has been developed with reference to at least two of the musical elements. There are one or two inaccuracies. QWC: Some syntactical and/or spelling errors may be found but overall the writing is coherent. Some organisation and clarity. Most of the skills needed to produce convincing writing are in place.
4-5	Little detail. Most of the comments relating to how the stimulus has been developed are accurate but lacking in detail. Reference has been made to at least two of the musical elements. QWC: Some syntactical and/or spelling errors are present. The writing will display some degree of organisation and clarity but this will not be sustained throughout the response. Some of the skills needed to produce convincing writing are in place.
2-3	Inaccurate. Many of the comments relating to how the stimulus has been developed are inaccurate. There is little detail in the response. QWC: Frequent syntactical and/or spelling errors are present. The writing contains passages which lack clarity and organisation. A few of the skills needed to produce convincing writing are present.
1	Limited. A limited response with very few accurate references to use of the stimulus and lacking in detail. QWC: Frequent syntactical and/or spelling errors are present. The writing lacks clarity and organisation. Few of the skills needed to produce convincing writing are present.

Question 9		10

Question 10

10	Substantial and thorough. Perceptive and accurate references to the most important features of the chosen style with a highly detailed description as to how these have been used in the arrangement. QWC: Very few syntactical and/or spelling errors may be found but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing are in place.
8-9	Detailed and accurate. Detailed and accurate references to the most important features of the chosen style with a detailed description as to how these have been used in the arrangement. QWC: Few syntactical and/or spelling errors may be found but these will not detract from the overall coherence. Good organisation and planning. Almost all of the skills required to produce convincing writing are in place.
6-7	Mostly accurate. There is some detail in the references to the main features of the chosen style and in the description as to how they have been used in the arrangement, but there are one or two inaccuracies. QWC: Some syntactical and/or spelling errors may be found but overall the writing is coherent. Some organisation and clarity. Most of the skills needed to produce convincing writing are in place.
4-5	Little detail. There are some references to some of the main features of the chosen style with some accurate points made as to how these are used in the arrangement. There is little detail in the response. QWC: Some syntactical and/or spelling errors are present. The writing will display some degree of organisation and clarity but this will not be sustained throughout the response. Some of the skills needed to produce convincing writing are in place.
2-3	Inaccurate. Many of the references to the main features of the chosen style are inaccurate. There are a few connections made between these features and the arrangement. There is little detail in the response. QWC: Frequent syntactical and/or spelling errors are present. The writing contains passages which lack clarity and organisation. A few of the skills needed to produce convincing writing are present.
1	Limited. A limited response with very few accurate references to the main features of the chosen style and little or no identification of these features in the arrangement. QWC: Frequent syntactical and/or spelling errors are present. The writing lacks clarity and organisation. Few of the skills needed to produce convincing writing are present.

Question 10		10

TOTAL FOR LOGBOOK		20

6MT02 Listening and Analysing

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A
Blur: *To The End*

Question Number	Question	Mark
1(a)	Blur could best be described as a Britpop Band. Which of the following bands was most influential on the Britpop bands of the early 90's?	**1**
	Acceptable Answers	
	C The Kinks	

Question Number	Question	Mark
1(b)	Name the **tuned** percussion instrument played in the opening bars of the track.	**1**
	Acceptable Answers	
	Vibraphone / Vibes	

Question Number	Question	Mark
1(c)	There is a pattern of changing time signatures throughout the introduction and verse. Complete the pattern below by filling in the missing time signature.	**2**
	Acceptable Answers	
	2 **or** 4 4 8	

Question Number	Question	Mark
1(d)	What is the interval between the string parts throughout the introduction and the verse?	**1**
	Acceptable Answers	
	C Octaves	

Question Number	Question	Mark
1(e)	What effect is used on the held guitar chords which enter at 1'34"?	**1**
	Acceptable Answers	
	B Tremolo	

Question Number	Question	Mark
1(f)	*Describe what is meant by 'Flange'?	**2**
	Acceptable Answers	
QWC (i)	• two identical **signals** mixed together (1) • with one **signal** time-delayed (1) by a small/gradually changing amount (1) • a type of phasing (1)/ but with part of the delayed signal fed back in (1) • originally produced by de-synchronising two identical tape reels (1) • Accept description of sound (1)	

Question Number	Question	Mark
1(g)	The production of this track involves extensive use of reverb. Which **two** of the following statements are true with reference to this recording?	**2**
	Acceptable Answers	
QWC (i)	**B** Reverb is used to create a 'dreamy' quality **D** Reverb is used to create depth of field	

Madonna: ***Frozen***

Question Number	Question	Mark
2(a)	Is this track in a major or a minor key?	**1**
	Acceptable Answers	
	Minor	

Question Number	Question	Mark
2(b)	What rhythm best represents the bass line when it enters at 0'35"?	**1**
	Acceptable Answers	
	2. ☐	

Question Number	Question	Mark
2(c)	The song could be described as a fusion of two styles, one dance style and one world music style. Which words below best describe that combination? Choosing **one** from **each** list, put a cross in the **two** correct boxes.	2
	Acceptable Answers	
	Dance Style -Trip Hop **World Music Style** - Bhangra	

Question Number	Question	Mark
2(d)	*Timed delay is used quite extensively on this recording, particularly on the drum fills. Describe **two** of the parameters you might take into consideration when setting up this kind of FX processing and how this alters the sound. An example has been given.	4
	Acceptable Answers	
QWC (i)-(ii)		

Name of Parameter	How it affects the sound
Length of delay time	Determines the time between the input signal and the delayed signal / allows for rhythmic repetition
Feedback/ allow decay	The number of repetitions of the original signal / how long the repetitions last / can affect harmony
Volume of delayed signal / wetness	Can be delicate and barely heard or relatively high, making a rhythmic effect / can affect harmony
Panning of delayed signal	Delayed signal can be panned differently to original signal / either static or moving
EQ'ing of delayed signal	Delayed signal can have radically different EQ / HF boost or cut etc.
HF damping	The gradual loss of HF with each repetition of the original signal

1 mark per box
Allow 2 marks per row up to max 4. NB 2nd column must refer to 1st column

Question Number	Question	Mark
2(e)	*Describe the panning of the delayed retro synth sound between 3'56" and 4'05".	**2**
	Acceptable Answers	
QWC (i)	It moves(1) from left to right(1) auto-panning (1)	

Cat Stevens:*(Remember the Days of the) Old Schoolyard*

Question Number	Question	Mark
3(a)	What is the approximate tempo of this song expressed as beats per minute?	**1**
	Acceptable Answers	
	D 145 bpm	

Question Number	Question	Mark
3(b)	Fill in the **four** missing pitches from the opening vocal line (marked by an asterisk).	**4**
	Acceptable Answers	
	Award 1 mark per correct pitch	

Question Number	Question	Mark
3(c)	*The piano is a prominent part of this recording. How would you **close mic** a grand piano in stereo to achieve a similar punchy sound? Refer to your choice of microphones and mic placement in your answer.	**3**
	Acceptable Answers	
QWC(iii)	**Choice of mics** - Condenser / capacitor / electret / accept make/model e.g. AKG 1000 **(1)** **Mic placement**- Stereo / coincident / XY pair / one for bass, one for treble / 6-24 inches (15 -60 cm) away from strings / and pointing towards the keyboard end/ lid open **(2)**	

Question Number	Question	Mark
3(d)	*This track features the use of an early polyphonic synthesiser. How does a polyphonic synthesiser differ from the earlier monophonic synthesisers?	**1**
	Acceptable Answers	
QWC(i)	• Polyphonic synths can play more than one note simultaneously • monophonic synths can only play one note at a time • polyphonic means 'many sounds' - monophonic means 'one sound'	

Question Number	Question	Mark
3(e)	What musical term describes the interaction between the female and male vocals from 1'26" onwards.	**1**
	Acceptable Answers	
	Call and response/antiphony/question and answer	

Bon Jovi: *Livin' On A Prayer*

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>4(a)

QWC(iii)</td><td>*Complete the table below to describe the production and arrangement in the introduction. Give one reference to instrumentation and one reference to the use of technology in each box.

The sections are shown in the table below, and an example has been given for you in the first section.

Acceptable Answers

1 mark for any relevant point. Allow up to two marks per section, 1 for instrumentation and 1 for use of technology .
<table>
<tr><td>0'06'' to 0'19"</td><td>• Sustained synthesiser pad, panned slightly right to begin with and then moving more centrally</td></tr>
<tr><td>0'20" to 0'27"</td><td>• Addition of finger cymbals (1) panned left (1) (accept 'appropriate description of sound panned left' for one mark only)
• bass guitar (1), panned centrally (1) with repetitive riff (1) working in quavers/eighth notes (1)
• drum fill at the end of the section (1)
• reverb on the snare (1)</td></tr>
<tr><td>0'28" to 0'43"</td><td>• Drums have standard rock beat (1) and reverb on the snare (1)
• Snare EQ gives a powerful 80's rock sound (1)
• Electric guitar riff (1) with distortion (1) and talk-box (accept vocoder) fx added (1), which doubles bass guitar riff (1) panned left (1)
• 2nd synth sound added (1) which is brighter/harsher (1), panned slightly right (1)</td></tr>
<tr><td>0'44" to 0'51"</td><td>• (spoken)vocal track (1) with reverb (1) added low in the mix (1)
• solo synth line added (1), panned slightly right (1)
• another less complex drum fill (1).</td></tr>
</table>
</td><td>6</td></tr>
</table>

Question Number	Question	Mark
4(b)	Which **two** performance techniques does the guitarist use in the solo line between 2'06" and 2'15"?	**2**
	Acceptable Answers	
	B Use of whammy bar **D** Use of string bending	

Question Number	Question	Mark
4(c)	*Describe two recording or mixing techniques, **other than reverb and dynamic processing,** that are used on the vocal tracks in the chorus (1'39'' to 1'54'').	**2**
	Acceptable Answers	
QWC(i)	• Double tracking of lead vocal (1) • Overdubbing of backing vocals (1) • Stereo separation of backing vocals (spread of backing vocals across stereo spectrum) (1) • Backing vocals further back in the mix (1) • Boosted high frequencies using EQ (1) or enhancer (1) • Low-mid or low frequencies cut (1) • Close mic (1)	

Total for Section A: 40 Marks

Section B
Special Focus Style: Rock and Roll
Johnny Otis: *Willie and the Hand Jive*

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(a)

QWC(i)</td><td>*This is a 2003 re-recording (by the original artist) of a hit from 1958. Describe four improvements or changes you would expect to have taken place in this new recording and how these have been achieved. You may refer to recording quality, mixing and production values.

Acceptable Answers

<table>
<tr><th>Improvement</th><th>How this has been achieved</th></tr>
<tr><td>Use of stereo</td><td>Panning/Parts recorded to individual tracks</td></tr>
<tr><td>lack of distortion</td><td>Better quality mics / digital recording</td></tr>
<tr><td>lack of hiss</td><td></td></tr>
<tr><td>clarity of independent parts</td><td>Not tape based / digital recording</td></tr>
<tr><td>balanced mix</td><td>Parts individually mic’d / recorded to separate tracks</td></tr>
<tr><td>depth of field</td><td>Recorded to individual tracks for mixing / use of reverb</td></tr>
<tr><td>use of FX on independent parts</td><td>Use of reverb/delay</td></tr>
<tr><td>use of overdubbing on vocals and possibly guitars</td><td>Multi track recording</td></tr>
<tr><td>increased frequency response</td><td>Better mics/digital recording</td></tr>
<tr><td>more controlled dynamics</td><td>Compression</td></tr>
<tr><td></td><td>Any other plausible and qualified answers such as: reference to EQ, quality of hardware, etc.</td></tr>
</table>
Allow 1 mark for column 1 and 1 from column 2 for each statement up to a value of 8. NB column 2 answer must refer to column 1.</td><td>8</td></tr>
</table>

Question Number	Question	Mark
5(b)	What percussive sounds other than a drum kit are used to drive the rhythm on this track?	**2**
	Acceptable Answers	
	Maracas (accept Shaker) Handclaps strummed/rhythm guitar (not unqualified guitar)	

Question Number	Question	Mark
5(c)	The guitars and the drums on this track use a distinctive rhythm. Which 50's performer made that rhythm famous?	**1**
	Acceptable Answers	
	D Bo Diddley	

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(d)

QWC(i)</td><td>*Slap-back echo was used extensively on vocal tracks in early rock and roll recordings. Describe slap-back echo, how it was created in the 50's and how it is created using modern technology.

Acceptable Answers

<table>
<tr><td>Description of slap-back echo</td><td>• A single repeat/ feedback on zero (1)
• Short/fast delay time (1)
• value in milliseconds between 50-200 (1)
• echo level is fairly high (1)
(2)</td></tr>
<tr><td>How it was created in the 50s</td><td>• Use of analogue tape (1)
• passing through a record and playback head (1)
• Copicat (1)
(2)</td></tr>
<tr><td>How it is created using modern technology</td><td>• Use of digital FX processing/multi-effects unit
• Digital delay
• Plug-in
• FX pedal
(accept any effects, specific brand names or models)
(1)</td></tr>
</table>
</td><td>5</td></tr>
</table>

Question Number	Question	Mark
5(e)	*Describe the contribution made to rock and roll music by **one** of the following, referring to at least one track to illustrate your answer.	**4**
	Acceptable Answers	
QWC(iii)	**Chuck Berry**	
	• Influenced by blues and country • Played a major part in the fusion of rock n' roll from R n' B and hillbilly • 'Maybellene', his first hit - a year before Elvis became famous, was popular across a wide spectrum of the population, both black and white, and particularly a teenage audience • Distinctive 'twangy' guitar style was much copied - • As was his typical guitar intro using consecutive 4ths - 'Johnny B. Goode' • A 'high energy' performer, with a very physical approach / duckwalk! • A real sense of showmanship • Highly influential on early 60's British rock artists (Beatles, Stones) who covered a lot of Berry songs and wrote songs inspired by them. • John Lennon quote - "If you were going to give rock & roll another name, you might call it 'Chuck Berry'."	• Maybellene • Johnny B. Goode • Sweet Little Sixteen • Roll Over Beethoven • No Particular Place To Go • Brown Eyed Handsome Man • Back In The USA • Tutti Fruitti
	Jerry Lee Lewis	
	• Developed distinctive style from R n' B, boogie woogie and gospel • Moved rock n' roll away from guitars to a piano-based sound • Style of playing and frenetic performance quality (throwing piano benches etc) influenced the likes of Elton John • Trademark glissandos during solos and to punctuate phrases • Left hand boogie woogie walking bass very prominent - 'Great Balls of Fire' has no bass guitar • Very much a 'wild man' of rock n' roll yet performances tinged with the fervour of gospel music • Career halted due to marrying his 13 year old cousin whilst still married to his previous wife	• Whole Lotta Shakin' Goin' On • Great Balls Of Fire • High School Confidential

	• Career later resumed but as a country artist		
	Sam Phillips		
	• Producer and owner of Sun Records • Often referred to as 'The Father of Rock n' Roll • Credited with having recorded what was arguably the first rock n' roll record, 'Rocket 88' • 'Discovered', recorded and produced (amongst others) Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison • A great nurturer of new young talent • As a producer he looked for a raw, energetic performance quality rather than perfection • Created the Sun Records sound, which featured sparse instrumentation, a big sound and slap back echo on vocals - many producers tried to imitate his production values • Helped to break down musical and social barriers between Black and White people and to get 'race music' into the charts	• That's all right mama • Blue suede shoes • Good rockin' tonight • Whole Lotta Shakin' Goin' On • Great Balls Of Fire	
	NB: Allow up to 3 marks for column 1 and an additional mark for naming of track(s)		

Special Focus Style: Rap and Hip Hop
Lauryn Hill: *Lost Ones*

Question Number	Question	Mark
6(a)	*Hip Hop and Rap music often tend to feature relatively unchanging textures and simple structures. How has Lauryn Hill created textural and structural contrast in this track?	**4**
	Acceptable Answers	
QWC(i)	• Changing (editing) of drum sample/loop/patterns/programming • contrast of female lead and male backing vocals • build up of male backing vocals through chorus ('Ya might win some, but ya just lost one') • contrast of rapping and singing in lead vocal track • completely sung section with use of (gospel style) harmonies • use of varied effects on different vocal parts • sustained vocal over the repeated chorus harmonies • addition of new guitar sample in the sung section • constant variations in the rhythm of the rapping • rapped vocals sometimes strictly rhythmic and sometimes more fluid • scratch fills (not just 'scratching')/sample • bass fills	

	Accept one valid description of change of instrumentation	

Question Number	Question	Mark
6(b)	Which beat of the bar does Lauryn Hill accent with her rapping in the opening four lines of the verse? (The tempo of the track is approximately 94 bpm.)	**1**
	Acceptable Answers	
	D Beat 4	

Question Number	Question	Mark
6(c)	This track features examples of 'scratching'. Complete the following two statements to describe how this technique has developed.	**2**
	Acceptable Answers	
	Scratching was originally achieved with: vinyl / turntables / decks (1) **A modern method of creating this sound is:** sampling / CDJ's (devices that allow manipulation of CD's as if they were vinyl)/ Vinyl emulation software such as Final Scratch, Mixxx, Serato Scratch Live, Virtual DJ, M-Audio Torq, and Digital Scratch (1)	

Question Number	Question	Mark
6(d)	*Music technology has been used extensively in this recording. Using the table below, describe **five** examples of the use of technology, and comment on how it has enhanced the production of the song. Give precise locations.	**5**
	Acceptable Answers	
QWC(i)		

Overdubbing	Female vocals at: 2'05" - 2'28" / 2'34" - 2'36" / 3'16" - 4'19". Accept male backing vocals throughout
Effects processing	Delay: Male backing vocals throughout / female lead (slight) and overdubbed vocals
Stereo field/panning	Male vocals panned fairly hard left and right / female backing vocals spread across field / guitar sample in sung vocal sections (2'05" - 2'28" / 3'16" - 3'57") slightly right / lead vocal, bass and drum samples central
EQ	Bass emphasis on bass drum and bass guitar samples / bright EQ on hi-hat / crisp vocals
Sampling	Use of sampling: Drums throughout / bass / guitar stabs through verses / picked guitar sample in sung vocal sections (2'05" - 2'28" / 3'16" - 3'57") / scratching intermittently throughout as part of the drum sample / male backing vocals in chorus

Question Number	**Question**	Mark
6(e)	*Hip Hop tracks often use deliberately 'lo-fi' samples. Describe what is meant by the term 'lo-fi'	**2**
	Acceptable Answers	
QWC(i)	• 'Low fidelity' • imitating old-fashioned technology • Poor quality • containing distortion (clipping) / limited frequency response • Reduced sample rate / bit depth • Deliberately introducing (vinyl) noise	

Question Number	Question	Mark
6(f) **QWC (i) – (iii)**	*These rap acts were all at the height of their popularity in different decades. Briefly describe their style, contribution or importance to the hip hop/rap genre. Acceptable Answers **70s The Sugarhill Gang** • Often credited with creating the first recorded hip hop single - "Rapper's Delight" based on Chic's "Good Times" • Session musicians • Conceived as a 'novelty' record and was a huge hit • Very catchy and disco-inflected / influences from funk & soul • Brought hip hop to a wide audience **(2)** **80s / 90s Public Enemy** • Rapped about social problems, especially in the black community • Seen as controversial politically and socially, often justifying revolutionary policies and social activism • Street oriented beats, more hardcore • Significant crew/big live act • Sophisticated lyrics • Emphasis on spoken lyrics/lack of singing • Avant-garde cut-and-paste techniques, often unrecognisable **samples**, deep funk **(2)** **00s Nelly** • Pop rap / southern rap / crossover / urban r'n'b • 'Sung' rap which increases the catchiness of the hook • Lyrically not as challenging as gangsta but not as bland as pure pop • Extremely popular in terms of chart success / more mainstream **(2)**	**6**

Total for Section B: 40 Marks
Total for Paper: 80 Marks

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